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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE EXHIBITION OF RUGS AND CARPETS  
FIRST ROOM, LOOKING EAST

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART

NOVEMBER, 1937

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THE METROPOLITAN MUSEUM OF ART

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IN MEMORIAM

OGDEN LIVINGSTON MILLS

At a meeting of the Trustees of The Metropolitan Museum of Art held Monday, October 18, 1937, the following resolution was adopted in memory of their associate, Ogden Livingston Mills.

The Trustees of The Metropolitan Museum of Art record their deep sense of loss in the passing of their fellow member, Ogden Livingston Mills. Mr. Mills followed the finest traditions of his generation in devoting his exceptional talents to the public service of the state and nation, in the field of government and in education and the fine arts, philanthropy, and finance. Grandson of Darius O. Mills, a Trustee, Vice-President, and Benefactor of the Museum, and son of Ogden Mills, one of its Benefactors, he, himself, following his election as Trustee of the Museum in March, 1934, took a keen interest in all its activities. His constructive vision and genial personal qualities won for him the high regard of his fellow Trustees, who will treasure his inspiring memory.

DECEMBER EXHIBITIONS

The month of December, 1937, will be one of unusual interest in the number, variety, and importance of the exhibitions, temporary or permanent, to be shown in the Museum.

On Sunday, December 19, there will be opened to the public in the smaller special exhibition gallery (E 15) a group of objects from the Museum collections that illustrate the Christmas story in art, including paintings, sculpture, prints, drawings, stained glass, tapestries, and enamels.

On the following Wednesday, December 22, an exhibition of Italian renaissance prints and illustrated books will begin in the large gallery for special exhibitions (D 6). Coincidentally with the opening of this exhibition the Heber R. Bishop collection of jade, which was presented to the Museum

by Mr. Bishop in 1902 and is familiar to Museum visitors, will be on view after re-installation in a new setting in Gallery H 14.

On December 28 the entire third floor of The American Wing will be thrown open again, and visitors will have the privilege of seeing for the first time two original seventeenth-century rooms—one from the Hart house in Ipswich, Massachusetts, the other from the Samuel Wentworth house in Portsmouth, New Hampshire—which have been recently acquired by the Museum. In the other rooms on the floor those who know the collections will also find various additions and changes in installation that increase the attractiveness of the wing.

The customary private views for Members of the Museum, giving a special opportunity to see these changes in the galleries, will be held on Tuesday, December 21, and Monday, December 27.

### THE EXHIBITION OF RUGS AND CARPETS

No observer studying the current international exhibition, Rugs and Carpets, can fail to be impressed by the continuity of the craft influence in this textile art. It would seem that of all modern industrial arts those of the loom stay closest to the hand tradition. This may be because, as yet, no basic changes have affected the materials used by the carpet weaver. Metal and plastics have altered our concepts of building materials, furniture, and many other products. But in woven floor coverings wool, cotton, and linen continue to be the materials employed; and the marvelous intricacies of power looms, working at high speed in great factories, attain their highest degree of excellence when they approach the achievements of the hand weaver.

In the examples of European rug and carpet weaving shown in the Gallery of Special Exhibitions, handwork frankly dominates. We have a sense of intimacy, of the presence of the artist at the loom or standing at the shoulder of the weaver. In the American examples, too, representing for the most part floor coverings produced in quantity for mass consumption, the ability of the

power-driven machine to capture some of the craft spirit is a striking feature.

Therefore, to large-scale producers the opportunity to study the diversified offerings of a dozen European countries opens up new vistas of inspiration and stimulus. We have, to be sure, a group of inventive and creative designers and craftsmen in our own country. Yet, here the hand product must remain necessarily a luxury. Abroad, differences in production costs and in methods of distribution make the handmade fabric less rare. Partly, too, the tradition of hand craftsmanship has remained a more active and conscious force. If, however, we remain grateful to the individuals and the little groups of European craftsmen for the living heritage of handwork which they place before us, we can also look with pride upon the high caliber of design and color which American mass production puts within the reach of millions. Undoubtedly, out of this exhibition will come new challenges to be met by the machine.

The exhibition places side by side the hand and the mechanical product—the works of the peasant weaver, the urbane designer of the great European metropolis, and the American mill. It is both tempting and dangerous to attempt to define trends and to separate local or even national characteristics. What emerges most strongly perhaps, as a broad general impression, is the great variety and fascination of the textural interest of the rugs and carpets as a whole. Flat and pile weaves, cut and looped tufts, remain basically what they have been for centuries; yet, the fabrics have been so manipulated with combinations of smooth and twisted yarns, of bulky and slender yarns, of high and low surfaces, sheared and carved effects, that we are attracted almost as much by the tactile as by the visual sense. Even a blind man, one believes, could obtain pleasure by running his hand through and over these infinitely varied surfaces. So prevalent is the influence of texture that it is felt strongly in machine-woven products, where the weave is entirely conventional and only the clever combinations of yarns and colors achieve the illusion of surface variation and irregularity.

This absorption with texture, characteris-



CENTRAL ROOM, LOOKING SOUTH



CENTRAL ROOM, LOOKING NORTH

THE EXHIBITION OF RUGS AND CARPETS





FIRST ROOM, WEST WALL



THIRD ROOM, EAST WALL

THE EXHIBITION OF RUGS AND CARPETS

tic of so many of the examples shown, no matter what the country of origin or the method of weaving, is perhaps responsible, too, for another prevalent trend away from sharp, clearly defined pattern and pictorial qualities of design. While there are exceptions, these rugs and carpets were designed primarily for use on the floor, to remain effective even when partially covered by objects of furniture. Hence, they are often borderless, all-over in design, and so subtly modulated in color and pattern that we are scarcely aware of occasional asymmetry or of pronounced pattern.

Attempting to segregate national and individual characteristics, we are again struck by conflicting and apparently paradoxical impressions. At a first sweeping glance it might seem, for example, as though the Scandinavian fabrics, following closely in weave and pattern the time-honored traditions of the *rya* and the *röllakan*, should be set apart as peasant art, while the more sophisticated creations of Paris ateliers express the sense of *luxe* and elegance long identified with products of the French loom. Yet, holding a mental picture of the interiors into which these rugs might fit, we are impressed by the paradoxical quality of modern art—whether in the realm of applied or so-called pure design. In the most knowing canvas of a Modigliani or a Picasso, we feel the impact of rediscovered primitive art; the most naïve paintings of Henri Rousseau make their greatest appeal to worldly eyes. So the most provincial and traditional of these textile types, to eyes which see the decorative picture whole, look “modern” or even sophisticated. Limitations of material and of dyestuffs, the confining influence of habit, are undoubtedly partly responsible for the combinations of brown-yellows and earth colors in certain Polish *kilims*; yet, we see them immediately identified with the off shades characteristically used by modern interior designers. And a German piece, in undyed wools, the yarn so coarse that it seems to have come straight from the shearing pen, suggests an ultimate destination in an ultramodern room agleam with tubular metal and chunky glass.

Swedish, Finnish, and Dutch designers have adapted their traditional techniques to

effects starkly and startlingly modern. Sometimes color is almost entirely subdued to texture, as in an off-white rug in which pattern is carried out entirely in three heights of pile. Sometimes “new” colors—iridescent blues and blue-greens, beige, yellow, and brown—transform a time-honored weave. The Paris examples, some of the work of English designers, akin to the French, and certain of the American handmade pieces give a more suavely contemporary feeling. Sheared and sculptured surfaces bring out a third-dimensional quality in designs influenced by modern abstract painting. Products of domestic machines show ingenious adaptations of effects formerly obtainable only in hand-loomed fabrics.

In this juxtaposition of elegance and crudeness, of urbanity and rusticity, of ancient peasant technique and the ingenuity of the swift power loom, may be seen the richness of opportunity still ahead of this branch of the textile industry.

ROSE MARY FISK.

## A SAXON WHEELLOCK PISTOL

Among the objects from the Frank Gair Macomber collection<sup>1</sup> which have been presented to the Museum by Christian A. Zabriskie is a Saxon wheellock pistol<sup>2</sup> made entirely of steel except for the applied ornaments of gilded brass that decorate the lock. While examples of all-steel pistols are exhibited in the principal national armories of Europe, they are by no means common—most of the extant wheellock arms having stocks of wood inlaid with ivory, bone, or deerhorn engraved with hunting scenes. Although entirely of metal our pistol is a highly decorative piece, the entire surface of the stock being etched (fig. 1). It also has a rare structural feature—that is, two superimposed barrels, each fired by its own wheellock mechanism. On the upper barrel are three marks, namely a bird (hen) flanked by

<sup>1</sup> Sold at the American Art Association—Anderson Galleries, Inc., December 10–12, 1936.

<sup>2</sup> Acc. no. 36.149.12. Shown this month in the Room of Recent Accessions. For other objects from the Macomber collection presented to the Museum by Mr. Zabriskie, see BULLETIN, vol. XXXII (1937), pp. 92–94, 188–191.

the letters S and L and surmounted by crossed keys. On the forestock is the date 1596.

The pistol belongs to a period when fire-arms were not yet in general use. In 1596, the year in which it was made, Queen Elizabeth issued a warrant for the Lord Keeper to pass commissions for the maintenance of archery. Our wheellock was not so reliable or even so graceful a weapon as the bow, but this was not due to any lack of taste on the part of the gunsmith. His pistol was to compete rather with the powerful crossbow

up, and the pivoted hammer, or doghead, which held the piece of pyrite, was placed against it. When the sear—the arm that held the wheel against the force of a compressed mainspring—was released by the trigger, the wheel turned and the abrasion of steel and pyrite produced the spark that fired the priming.

As a broken spring would render the whole mechanism suddenly useless, the advantage of having a reserve lock and barrel, or of being able to fire two or more shots in succession with little delay, is obvious. Even

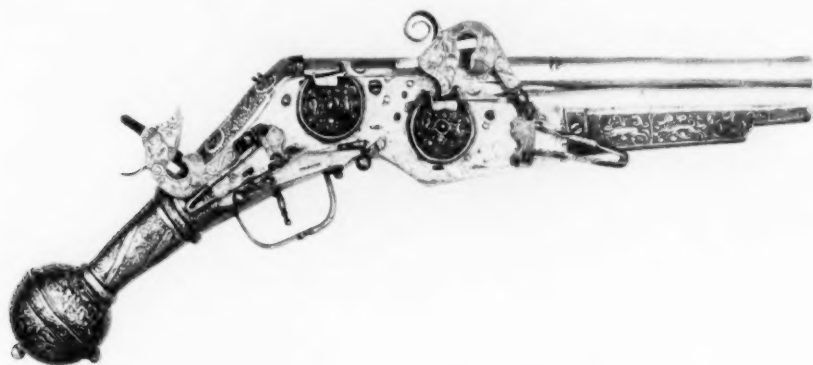


FIG. 1. WHEELLOCK PISTOL, GERMAN (SAXON), DATED 1596

than with the longbow, and it had to be heavily built in order to take the charge which was required to make the projectile effective against the heavy armor of the late sixteenth century. Already at this period a superimposed breastplate was worn to ensure protection against pistols fired at close range. As armor was discarded, firearms became lighter and developed graceful contours, as may be seen in later weapons exhibited in this Museum.

The whole of the Thirty Years' War (1618-1648) was fought with the matchlock, and military writers continued to praise the superiority of the matchlock over the wheellock, which, they said, was unreliable in its fire and far more likely to get out of order. The principle of the wheellock is similar to that of the modern cigarette lighter, the misgiving of which is familiar to some of us. The grooved steel wheel was wound

double-barreled firearms often proved unsatisfactory; hence many types of multi-barreled firearms were developed, varieties of which are exhibited in this Museum. Francis I had an arquebus with seven barrels, engraved with arabesques and damascened and with a salamander and a figure of Vulcan among the motives; and Pepys tells of "a gun to discharge seven times, the best of all devices that ever I saw, and very serviceable, and not a bawble; for it is much approved of, and many thereof made."<sup>3</sup>

The barrels of our pistol are forged from a single billet of steel—the usual procedure being to braze two barrels together. The bore is a shade under half an inch, exactly  $\frac{31}{64}$  inch. On the lockplate are mounted two separate wheellock mechanisms, one in front of the other, the bore depth of the upper

<sup>3</sup> *The Diary of Samuel Pepys* . . . , edited by H. B. Wheatley (London, 1921), vol. II, p. 274.

barrel being 12 $\frac{5}{8}$  inches, that of the lower barrel 9 $\frac{7}{8}$  inches. The hollow "ball-butt" pommel consists of two hemispheres, the outer one hinged and closed by a spring (restored). The butt originally contained extra pieces of pyrite, charges, and so forth.

Despite the weight of our pistol, almost eight pounds, and its awkward build, an attempt was made to make this "engine of war" beautiful—and the effort was attended with considerable success. On the stock appear a mounted huntsman armed with a

The double-headed imperial eagle is represented on other all-steel pistols—for example, one in the Zeughaus in Berlin and a pair in the Royal Armory in Stockholm—and it would appear that these were made for high officials of the electorates of the Holy Roman Empire. The eagle is likewise represented on an all-steel pistol with the monogram of Duke Julius II of Brunswick and Hedwig of Brandenburg in the Metropolitan Museum.<sup>4</sup> The etched motives on this arm are similar to those which appear



FIG. 2. DETAIL OF ETCHING ON WHEELLOCK PISTOL

sword, a hunter afoot with a boar spear, a hound holding a bear at bay, a stag, a fox, hares and hounds, strapwork, spirals, and the eagle of the Holy Roman Empire, all on a groundwork of floral scrolls and stippling (see fig. 2). A boar's head is engraved on each doghead (so called because it was often engraved with the head of a dog). In studying the style of the etching, one is apt to associate it with the patron rather than with the artist, especially since little information has been published about etchers of arms and armor. From details of its ornamentation and from its date our pistol might be placed in the armory of the Saxon Elector Christian II (born 1583) during his minority. Heavy ball-butt pistols (dags), often with the Saxon arms on the pommel, were used by the cavalry of the Saxon Electors.

on the series of harnesses considered to have been made and etched in 1560 for the foot tourneys held on the occasion of the marriage of Julius and Hedwig. One of these harnesses is in the collection of this Museum.<sup>5</sup>

The etched motives found on all-metal pistols in general are also characteristic of the ornamentation of many weapons in the Royal Armory in Dresden and of numerous objects which have come from Dresden. An all-steel pistol in the Musée de l'armée in Paris (M. 1634), similar to ours, includes among its etched motives the heraldic arms of Saxony and the date 1584. The gilded-

<sup>4</sup> Acc. no. 14.25.1424. Shown in Gallery H 8, Case 66.

<sup>5</sup> Acc. no. 14.25.711. Shown in Gallery H 9, Case 31.

brass wheel housings of our pistol correspond to those on firearms in the Royal Armory in Dresden and are typically Saxon. Their borders are engraved with laurel wreaths and their faces are chased in relief with scrolls, masks, and human figures.

Nothing definite has been determined concerning the artists who made the pistol or concerning its place of origin. The barrel, to judge from the marks, appears to have been made at Suhl, in the mountains of Thuringia. Suhl belonged to the Duchy of Henneberg, and from the fifteenth century a hen taken from the Henneberg arms was used as the proof mark of the town. Usually the letters SVL accompany the hen mark, but on our barrel only the letters S and L appear. The crossed-keys mark is recorded in the 1900 edition of the guide to the *Königliche Gewehr-Galerie* in Dresden as belonging to the city of Liegnitz. Thus from the marks one might conjecture that the barrels were made at Suhl and assembled with the lock and stock at Liegnitz. Barrels, locks, and stocks are generally considered to have been made by different specialists, often working in different localities. An examination of the all-metal pistols in this Museum seems to substantiate this. Several show two marks (one of the city, the other of the master) on the lock and two on the barrel, and the masters' marks differ.

The pedigree of our pistol is not known further than that it was formerly in the collections of Samuel H. Austin of Philadelphia and Richard Zschille of Grossenhain, Saxony. It was exhibited at the World's Fair in Chicago in 1893<sup>6</sup> and with other objects from the Zschille collection was sold at auction at Christie's in London in 1897.<sup>7</sup> Its provenance may be conjectured, however, for there are firearms in this Museum with related mechanisms and the heraldic arms of Saxony which come from the Royal Armory in Dresden.

STEPHEN V. GRANCAY.

<sup>6</sup> *Catalogue of the Collections in the Museum of the "Wasserburg" (German Village), Columbian World-Exposition at Chicago, 1893*. Our pistol is described as: "No. 1055. Reichgeätzte Doppelradschlosspistole (Double wheel-lock pistol) in Eisen geschäftet, 1596."

<sup>7</sup> *Sale Catalogue of the Zschille Collection*, lot 733, ill.

## BURGMKMAIR'S PRINTS IN THE MUSEUM

The recent acquisition of an impression of Burgkmair's *Samson and the Lion* may serve as reason for giving a short account of the Museum's collection of his prints.

The woodcut was Burgkmair's medium of predilection, just as it was that of all the more important German graphic artists of his time. This fact, especially as coupled with the curious fate of most of the graphic undertakings of the Emperor Maximilian, has led modern collectors to an almost complete lack of recognition of one of the greatest masters of the printed picture.

As the result of a complicated series of developments during the second half of the sixteenth century the world turned away gradually from the wood block to the copper plate. During the seventeenth and eighteenth centuries woodcutting was in general confined to minor typographic decorations, and in spite of its great extension and utility during the nineteenth century it long continued to bear the marks of its two centuries of subservience to type printing. After the publication of his woodcuts by Rubens in the early 1600's no woodcuts by important artists were given to the world until the publication of Thornton's *Virgil* in 1821, with its seventeen little blocks by Blake, and the long series of blocks by Daumier that began to appear at Paris in the 1830's. During the two hundred years in which no important woodcuts were produced the world forgot about them as works of art and with few exceptions neither collected nor paid any attention to them. More than that, being much interested in the so very different arts of engraving and etching, the world developed a specialized series of criteria for judging the merits of prints, which almost as by definition could not be applied to woodcuts. The tradition of quality so developed still continues to an extraordinary extent to dominate thought about prints. One of the results of this is that today an etching is, almost per se, better than a woodcut, and an etcher a member of a higher faculty than a designer of woodcuts. The only renaissance woodcuts that are generally familiar and prized are those by



Dürer, which, like Whistler's lithographs but a short generation ago, owe their qualified and exceptional approval to the fact that the artist who made them excelled in the recognized and fashionable media of the copper. With the exception of Dürer and Altdorfer none of the great makers of prints, in their country and generation, made more than a few experimental coppers. Their great production was in the woodcut. The result of this is that an exceedingly large proportion of the most memorable prints of that time is no longer familiar to the print collector. Did the world but stop to think it would realize not only that Dürer himself made three or more woodcuts for every plate he finished, but that it was his woodcuts to which he owed the greater part of his contemporary fame and reputation. Cranach made many masterly woodcuts and but eight tentative coppers. Baldung only experimented a few times on metal, the rest of his magnificent work was on the wood. Burgkmair made hundreds of woodcuts, questionably one etching, and no engravings. Holbein so far as known never touched a plate. Altdorfer alone of the major German graphic artists made more coppers than woodcuts, but his outstanding masterpieces were on the wood.

With this introduction let us look for a moment at the little group of Burgkmair's prints now in the Museum's collection. They fall into three rough classifications, respectively of single-sheet prints, book illustrations, and work undertaken and finished by the artist but never duly published during his lifetime.

Among the sixteenth-century impressions of Burgkmair's single-sheet prints we have the very early and possibly unique Man of Sorrows (Bu.2<sup>1</sup>), the memorial portrait of Conrad Celtis (Bu.9), the Imperial Eagle (Bu. 10), Saint Luke Painting the Virgin (Bu.11), the Emperor Maximilian on Horseback, in black and white (Bu.14), the Saint George on Horseback, in chiaroscuro (Bu. 15), the Madonna in the Arbor (Bu.18), the Death and the Lovers, a chiaroscuro (Bu. 20), the Seven Virtues (Bu.22.1-7), the Madonna with the Pink (Bu.24), the Ver-

nicle (Bu.25), the Holy Family (Bu.31), the Samson and the Lion (Bu.39), three of the Good Heroes and Heroines (Bu.50.2-4), Samson and Delila (Bu.51.1), David and Bathsheba (Bu.51.2), Solomon Worshiping Idols (Bu.51.3), and Aristotle and Phyllis (Bu.51.4).

Of Burgkmair's book illustrations we have, mounted as single prints, the Patron Saints of Passau (Bu.76), the title page of Ricci's *In Apostolorum Symbolum* of 1514 (Bu.102), the coat of arms from Eck's *Theologi in summula* . . . of 1516 (Bu.106), the portrait of Luther (Bu.112), three proofs from the *Weisskunig* (Bu.125), and seven cuts from a vellum copy of the first edition of the *Theuerdank* of 1517 (Bu.124). Of the books themselves we have copies of Stamler's *Dyalogus* of 1508, Geiler's *Das Buch Granatapfel* of 1510, Pinicianus's *Carmina* of 1511, Victor von Carben's *Tractat* of 1511, Jornandes' *De Rebus Gothorum* of 1515, the second edition of the *Theuerdank* of 1519, and Cicero's *Officia* of 1531. That is to say, forty mounted prints and seven books, one of which, the *Theuerdank*, contains thirteen woodcuts by Burgkmair in addition to many by other hands.

Of a very large and important part of Burgkmair's work there are for practical purposes no available sixteenth-century impressions, and for much of it even the greatest and oldest European public collections have had to content themselves with later printings from the original blocks, a great many of which, still in excellent condition, are in the collections at Berlin and, especially, at Vienna. The principal reason for this is that much of Burgkmair's work was done under commission from the Emperor Maximilian and, not having reached regular publication at the time of the emperor's death, was never given to the world in its intended form. Only a few proofs were pulled, and, with the exceptions of the *Theuerdank* volume and the exceedingly rare Procession of 1526, there were no contemporary editions. Subsequently, however, many of the blocks were printed from, some later in the sixteenth century, some in the eighteenth, and some in the nineteenth century. Of these later printings, it needs to be said that in general those of the nineteenth century are

<sup>1</sup> A. Burkhard, *Hans Burgkmair d. Ä. (Meister der Graphik, vol. xv)* (Berlin, 1932).

far finer than anything that preceded them except the extraordinarily rare original proofs. In the last twenty years of the nineteenth century the blocks in Vienna were published in the yearbook of the Austrian imperial collections, in which they were printed with much care. Many of the blocks

sheets for the greater enrichment of collections, public as well as private.

From the point of view of the overfastidious collector these nineteenth-century impressions, not being "original," are not "important," but as matter of hard fact they are as wholly original as any that were ever



SAMSON AND THE LION  
WOODCUT BY HANS BURCKMAIR

in the Derschau collection, now in Berlin, were printed at Gotha in 1808, and a few years ago another publication of a selection from them was made. Between its library and its print room the Museum has not only the impressions pulled for the Vienna yearbook but both sets of the Derschau publications. The older "Derschau," complete, is somewhat of a rarity, for being well printed on heavy paper, many of the copies have been broken up in order that their contents might travel through the world as single

pulled from the blocks. At the time they were printed the blocks, for the most part, were in perfect condition. The printing itself was excellent. Because of all this, we have, therefore, the unusual spectacle of a great sixteenth-century graphic artist whose most important work was never adequately printed or properly published until long generations after his death, and then in a series of books and periodicals which have found their way to the shelves of institutional libraries rather than to the portfolios

or shelves of the private collectors. The most important of these new impressions are those made in Vienna from the blocks for the Triumphal Procession and the *Weisskunig*.

Burgkmair made ninety-two blocks for the Genealogy of the Emperor and a very few proofs were pulled, the only sizable groups of which are in the collections at Vienna, Oxford, and Munich. The book was never published, and the blocks are lost and have never been reprinted. It would seem that 138 blocks were made for the Procession by different artists, of which sixty-seven were designed by Burgkmair. The contemporary proofs of these are of such extreme rarity that aside from Burgkmair's own collection of them, now at Dresden, only a few, scattered through a very small number of old collections, are known to exist. For the rest the world is dependent upon the exceedingly rare issue of 1526, and the comparatively common issues of 1777, 1796, and 1883-1884. Two hundred and fifty-one woodcuts for the *Weisskunig* are known, of which 121 are by Burgkmair. Except for the famous codices in the Nationalbibliothek and the Liechtenstein collection in Vienna, each of which contains long runs of the proofs, the only sizable group of proofs is that in the British Museum, which has about fifty by Burgkmair. In the Huth library there was a bound collection of proofs which, broken up after its sale, has been scattered to the winds. Aside from these four collections, one of which no longer exists, even the greatest collections in the world have but very small numbers of the proofs. Here in the Metropolitan, unfortunately, we have only three proofs of the *Weisskunig* blocks by Burgkmair. The blocks were reprinted, poorly, in 1775, and well, in 1888. This last edition contains impressions from 238 blocks, and in addition thirteen facsimiles of missing blocks.

The Viennese edition of the *Weisskunig* of 1888 is thus the first and only one in which the blocks were either properly printed or accompanied by their text. In spite of its date it takes rank with Dürer's Apocalypse and his Life of the Virgin and with Holbein's Dance of Death as one of the very greatest of all German renaissance illustrated books. Of these it is not only the

most lavishly illustrated, but the richest and the most surprising in its compositions and pictorial invention. Where Dürer and Holbein dealt with religious and greatly dramatic matter, Burgkmair and his fellows in the *Weisskunig* had to deal with the life of a contemporary politician, and thus lacked the passion and the fervor of thought awakened by the subjects of the other books. To offset this, however, Burgkmair had an opportunity to depict the colorful and interesting life and stage setting of the imperial court. Grasping this opportunity he presented us with the only great consecutive series of pictures of contemporary life that has come down to us from his time in Germany. His subject unhampered by dogma or the heavy hand of religious tradition, he was able to look at it with the same sort of objective detachment and curious research for form and pattern that, other things being equal, we find in the work of such a modern master as Degas. No earlier book contains such a series of printed pictures of contemporary life by a great artist, and few if any later ones have been marked by greater creative authority. Page after page takes rank among the greater artistic productions of its time and country, but because of the date of its first adequate edition it has been overlooked by collectors. To understand what this means it is only necessary to think how odd English literature would be if Shakespeare were considered readable only in the original quartos.

Burgkmair's woodcuts, in spite of their completely South German style, often show characteristics that remind us of other kinds of work. He was born at Augsburg in 1473 and died there in 1531—and was thus a full contemporary of Dürer's. As a youth he is reputed to have worked with Schongauer, whose prints show the strong influence of Flemish precedent. His prints and paintings exhibit a far more current acquaintance with the new Italian renaissance styles of ornament than do those of the Nuremberg artists of his generation. And constantly there is a flavor that reminds one of contemporary work in Holland. Especially is this Dutch influence to be felt in his woodcut line—where it may perhaps be traced in some part to his close co-operation with

Jost de Negker of Leyden, who was long the outstanding woodcutter of Augsburg, where he worked from 1508 to 1544. In any event, and no matter how it came about, Burgkmair's line and the color of its texture, when woven into printed pictures, is different from that of any of his German contemporaries, except a few younger Augsburg artists who got their inspiration from him. The cutting of his blocks is different from that to be seen in the woodcuts of Dürer and his school, somehow less flexible to the nervous accident and run of the draughtsman's pen, and emphasizing the fact that the printed lines were struck off from a wooden surface that had been shaped with a knife. If there be such a thing as a specific woodcut style, which the present writer very much doubts, then is there no question but that Burgkmair approached it much more closely than did any of the Nuremberg school. It may be that light is thrown on this by the fact that unlike any of the Nuremberg woodcutters of his time Jost de Negker was a person sufficiently important to place his signature on many blocks designed and signed by other men. This matter of signature would seem to show that De Negker was regarded as playing a positive role in the production of the finished work of art that was quite different from the merely dependent parts played by his Nuremberg contemporaries. However this may be, Burgkmair, in laying his lines, seems to have taken greater thought for the difficulties of the woodcutter than Dürer did, and to have guided and controlled them to the end of easier cutting. As few of his contemporaries, Burgkmair realized that the white of the paper was a positive color which was fully as important to the orchestration of his woodcuts as his black lines. It has long seemed to the present writer that, while lacking the linear virtuosity of Dürer, Burgkmair showed in his black and white a far greater and richer sensitiveness to color and texture than his more famous contemporary. This contrast may perhaps find its root in Dürer's inability ever to escape from the tyranny of his calligraphic virtuosity, which compelled him to look upon each separate line as an abstract and lonely *Ding an sich*. The line was the hero and had the dominant

part in the play of Dürer's woodcuts, in which dramatic force and logic were often sacrificed to the attitudinizing of the "lead." Where Dürer's calligraphy flowed out of his pen with small regard for the rest of the picture and no apparent thought that when his pen was through, the work had all to be redone with the point of the knife, Burgkmair's scheme of draughtsmanship was in large measure a device for easy knife work and those contrasts of texture that constitute color in black and white. If anyone desires to compare typical examples of the work of the two men, let him set side by side fair selections from the contributions made by Dürer to the Triumphal Arch and by Burgkmair to the *Weisskunig*, both of which were done about the same time and for the same patron. While Dürer was a supremely gifted man he was rarely able quite to make up his mind whether he was a poet or a penman. Burgkmair, to the contrary, less highly endowed, never had any doubts that his business was the writing of sound and on occasion of noble and moving prose—a task much more difficult and much more rarely achieved than the M.M. Jourdain of art criticism ever seem to realize.

WILLIAM M. IVINS, JR.

### A GREEK BRONZE HYDRIA

The Museum has been fortunate in acquiring an outstanding example of Greek metalware—a bronze hydria, or water jar, of beautiful proportions with richly decorated handles, foot, and mouth<sup>1</sup> (figs. 1, 2). It is exceptionally well preserved. There are some rust stains and corroded places, and some bits of silver inlay are missing; but the only restoration is the filling up of a few holes near one of the side handles. A crusty blue-green patina now partly obscures the original golden color of the bronze. On the

<sup>1</sup> Acc. no. 37.11.6, Fletcher Fund. It is exhibited this month in the Room of Recent Accessions; later it will be placed in the Sixth Greek Room. H. 16<sup>3</sup>/<sub>8</sub> in. (41.6 cm.); w. of body 13<sup>1</sup>/<sub>4</sub> in. (33.7 cm.); w. with handles 15<sup>1</sup>/<sub>2</sub> in. (39.4 cm.); h. of relief below vertical handle 3<sup>5</sup>/<sub>16</sub> in. (9.1 cm.). The handles were soldered, not riveted, to the vessel. Here and there, especially on the relief under the vertical handle, is visible the impress of a cloth—presumably laid round it at burial.

upper side of the mouth is a punctured whirl—a circle divided in three by radial arcs—perhaps a maker's mark.

As fine bronze vases of Greek workman-



FIG. 1. DETAIL OF FIGURE 2

ship are rare, it is a happy chance that we have been able to obtain so notable a piece, especially when we already have the superb prize hydria with Argive inscription (Fifth Greek Room, Case H). But whereas the latter belongs to the time of the Olympia sculptures (about 460 B.C.) and partakes of

the robustness of that age, our new accession should date about fifty years later. A greater suavity and elegance in curve and decoration—with but little diminution of power—suggests the post-Parthenon period.

The shape of our new hydria is that prevalent in the last quarter of the fifth century B.C., a near parallel being the hydria of Meidias,<sup>2</sup> which, however, may be a little later. In ours the body is almost as broad as it is high, forming a rich, full curve, and the neck is rather short; while in the hydria by Meidias body and neck are slightly more elongated, resembling more nearly the form current in the fourth century.

Great attraction is added by the ornaments. In contrast to the vessel itself—which is hammered and quite plain—the handles and the foot are cast and profusely decorated with reliefs and silver inlay. It is worth while to examine them in detail, for they are typically Greek, forming a composition with variations on a central theme. The horizontal handles are ridged on their upper surfaces and every second band between the ridges is overlaid with silver; each attachment is shaped like a Lesbian cyma and decorated with five-petaled palmettes alternating with leaves of which each midrib is silvered; and at the juncture of attachment and handle is a beaded collar. The foot is similarly decorated, but the palmettes have only three leaves and the beads are silvered; in addition silvered beads are placed as accents between the leaves. Beading appears again along the edge of the mouth, here surmounting an egg-and-dart ornament, of which the eggs are alternately wholly silvered or provided merely with a silver midrib; they are all the same width except just above the vertical handle where a narrower egg with a silver midrib was inserted to fill the given space.

The most lavish decoration is reserved for the vertical handle, which forms, so to speak, the climax of the composition (fig. 1). The handle proper is ribbed like the horizontal handles but the bands, instead of stopping short at the attachments, continue and form spirited designs of silvered scrolls

<sup>2</sup> British Museum, E 224; Furtwängler-Reichhold, *Griechische Vasenbilder*, vol. 1 (Munich, 1904), pls. 8, 9.



and plain palmettes. On the lower attachment these scrolls are repeated in very low relief and without silver inlay, to serve as a delicate, subdued frame for the sculptured group, which rises like a flower from a bed of acanthus leaves.<sup>3</sup>

The subject of the group is a winged

Since there is no knife or other weapon, the scene is presumably not sacrificial, and the winged figure therefore not Nike but probably Artemis. To Artemis all animals, wild and tame—and particularly the deer—are sacred. She is not only a huntress but a lover and protector of animals. A winged



FIG. 2. GREEK BRONZE HYDRIA  
LATE V CENTURY B.C.

female figure seizing a deer. She has jumped on the back of the animal, has placed her left arm firmly round its neck, and with her right hand grasps one of its antlers. She wears a sleeved chiton and over it a himation bunched round the waist; on each forearm is a silver spiral bracelet; her hair is tied in a chignon at the top of her head.

<sup>3</sup> The group was cast—with most of the surrounding border—in a separate piece from the rest of the handle.

Artemis is a familiar conception in early archaic art, when as "the lady of beasts"<sup>4</sup> she is regularly represented with wings. The conception survived into the fifth century, as is shown by the winged Artemis caressing a fawn on an oinochoe in Paris<sup>5</sup> and accom-

<sup>4</sup> Homer *Iliad* XXI. 470 f.: Πότις θηρῶν  
"Ἀρτεμις ἄγροτέρη."

<sup>5</sup> By the Dutuit Painter. Cf. J. D. Beazley in *The Journal of Hellenic Studies*, vol. xxxiii (1913), pp. 106 f. He mentions two further examples—a

panied by a deer on Melian reliefs.<sup>6</sup> Artemis with one knee on the back of a deer appears on coins of the Tauric Chersonese,<sup>7</sup> Hierokaisareia (Lydia),<sup>8</sup> and Kastabala (Cilicia),<sup>9</sup> as well as on rock sculptures in Thrace.<sup>10</sup> On the coins of the Tauric Chersonese and perhaps on those of Cilicia she has a spear in her hand; in the others she seems not to be wielding any weapon, approximating thereby our representation. The long Ionic chiton with himation—which is the costume of our figure—is that commonly worn by Artemis in the fifth century.<sup>11</sup> The wings would enable her to overtake the fleet deer without killing it.

Our relief is executed with the greatest delicacy and finish. We may note the tiny incised lines (now mostly obliterated by the patina) which indicate the feathers of the wings and the coat of the deer. The handling of depth is singularly able and full of color, parts of the figures—for instance both heads and the right foot of Artemis—standing out in the round.

The style of the relief is that of the Nike balustrade (about 410 B.C.). The delicacy of the work, the clinging drapery, the lively pattern of the bunched mantle, the features, the coiffure, the sense of movement in the composition, all point to that period. That is also the time indicated, as we have seen, by the shape of the vase—and, we may add, by the steep profile of the cyma moldings<sup>12</sup>

lekythos in Syracuse and an amphora in Lenigrad; in the Paris a<sup>1</sup> Syracuse scenes a bow and quiver make the identification certain; in the Leningrad picture the attributes are missing.

<sup>6</sup> P. Jacobsthal, *Die melischen Reliefs* (Berlin, 1931), pp. 25 ff., nos. 16–18, pl. 9. I owe this reference to the kindness of Dr. Jacobsthal.

<sup>7</sup> *Catalogue of the Greek Coins in the British Museum*, vol. XXI: *The Tauric Chersonese* . . . (London, 1877), p. 3, no. 7.

<sup>8</sup> *Ibid.*, vol. VII: *Lydia* (1901), p. 102, nos. 3, 4.

<sup>9</sup> F. Imhoof-Blumer, *Monnaies grecques* (Amsterdam, 1883), p. 354, pl. H, no. 7; T. Reinach, *Trois Royaumes de l'Asie Mineure* (Paris, 1888), pp. 71 ff.

<sup>10</sup> L. Heuzey and H. Daumet, *Mission archéologique de Macédoine* (Paris, 1876), pl. IV.

<sup>11</sup> K. Wernicke, in *Pauzy-Wissowa's Real-Encyclopädie*, vol. II (Stuttgart, 1896), s.v. Artemis, col. 1416.

<sup>12</sup> Cf. C. Weickert, *Das lesbische Kymation* (Leipzig, 1913), p. 30; L. T. Shoe, *Profiles of Greek Mouldings* (Cambridge [Mass.], 1936), pls. xv and xvi and *passim*.

on foot and handles, for on the later hydriai<sup>13</sup> the profile is flatter, that is, the depth is greater in relation to the height.

As the material is valuable not many bronze vases of large dimensions have escaped the melting pot. A number of fine ones of the sixth and the first half of the fifth century have survived, and fourth-century examples are not infrequent; but comparatively few of importance from the Pheidian and immediately succeeding period have been preserved.<sup>14</sup> Ours is perhaps the best extant example.

In Greek times, of course, the supply of bronze vases of all periods must have been plentiful. Besides being employed in ordinary life as jars for water and other liquids, hydriai served as cult objects, dedicatory offerings, cinerary urns, ballot boxes, and especially as prizes. Bronze as well as silver and gold hydriai are often mentioned in temple inventories. As we do not know where our example was found and it has no inscription, we cannot say what its original purpose was. Its good preservation suggests that it was buried in a tomb.

Where our hydria was made is also a question that cannot be answered with certainty. All we know of its history is that the Museum acquired it from a collection in Paris (where it had been for a number of years) and that it is said to have come originally from Greece, not Italy. Various places have been claimed as centers for the production of Greek bronze vessels—Euboea, Rhodes, Argos, Corinth, Tarentum. Probably there were many centers, each with its own output; for one of the striking characteristics of Hellenic life was the wide distribution of artistic genius—as the many distinguished coinages of Greece abundantly show. The close relation in style between

<sup>13</sup> Cf. e.g. that in the British Museum (from Chalke, near Rhodes), H. B. Walters, *Select Bronzes* (London, 1915), pl. 35; also the separate feet and handles in Berlin (from Amisos), T. Wiegand in *Anatolian Studies Presented to Sir William Mitchell Ramsay* (Manchester, 1923), pp. 405 ff., pls. XII, XIII; and those in Munich, no. Br 3626 (bought in Athens and so probably from Greece, as Dr. Diepolder kindly informs me), unpublished, with silver inlay similar to ours.

<sup>14</sup> For a good survey of extant bronze vases of different periods cf. W. Lamb, *Greek and Roman Bronzes* (London, 1929), pp. 133 ff., 162 ff., 182 ff.

the sculptured figure on our hydria and Athenian reliefs of the late fifth century make an Attic workmanship for our jar at least possible. GISELA M. A. RICHTER.

## TWO SYRIAN SILK WEAVES OF THE VII CENTURY

Notable additions to the Museum's collection of early Near Eastern textiles are two pre-Islamic silk weaves<sup>1</sup> which belong to a rare and important group of early silk weaves with polychrome decoration, sometimes called Alexandrian. Textiles of this type are among the most precious possessions of European church treasuries and a few museums.<sup>2</sup> With the exception of two pieces in private collections, such silks have not hitherto been represented in this country. The two pieces acquired by the Metropolitan Museum were for many years the property of a noble French family. Of the silk textile representing two huntsmen (fig. 1), only three other pieces are in existence. The best piece is in the church of Saint Servatius in Maastricht; a fragment is in the Kunstgewerbe Museum in Berlin; and the third piece is owned privately in New York City. Of the silk representing a sacrificial scene (fig. 2) five examples are known: one is in the church of Saint Servatius and is supposed to have come from the tomb of Saint Servatius; other pieces are in the Musée des arts décoratifs, Paris, the Musée historique des tissus, Lyon, and the Kunstgewerbe Museum, Berlin, and in a private collection in Switzerland.

The first of our silk textiles (fig. 1) shows a large circle in red enclosing a representation of two huntsmen on horseback, symmetrically disposed, each shooting with bow and arrow at a crouching lion. Of especial interest are the figures of the huntsmen, with curly hair of a type known from the Christian art of Syria. The costume consists of a girded tunic, a chlamys, and leggings. The circle is bordered by garlands, overlaid

with bands and flowers, issuing from four pairs of cornucopias. In the spaces formed by each group of four circles were composite palmette trees with large leaves (see reconstruction in fig. 3). The colors are limited to white, yellow, green, red, and dark blue.

The second silk weave (fig. 2) is known as the Dioscuri textile because of the two identical figures standing on a pedestal in the center of the circle. The scene represents the sacrifice of a bull to some warrior, or possibly to Athena, and was doubtless inspired by a Hellenistic representation. Here, as in the previous textile (fig. 1), the subject is doubled in a symmetrical fashion—a style feature employed in many mediaeval silk weaves, probably for technical reasons. The band around the circle contains an intermittent geometrical scroll with trefoiled palmettes, such as appear in other silk weaves, particularly those found in Akhmim in Upper Egypt.<sup>3</sup> The circles of this silk textile are connected by small medallions with palmettes and trefoils. In the intervening spaces are stylized trees with large leaf-shaped compartments containing conventionalized foliage. Of particular interest are the almond-shaped motives, growing out from the base of the tree, which appear also in a number of other early silks. The colors of this silk weave are white, dark blue, light green, and red, the last forming the background.

Opinions with regard to the place of manufacture of these two, and related, textiles vary considerably. They have been regarded by some as Syrian, by others as Sasanian (particularly the piece with the hunting scene), and finally as the work of Alexandrian looms. The exponent of the last theory is Falke, whose book on silk textiles is widely used. All these attributions are closely connected with the whole problem of the origin and evolution of silk weaving, which has been discussed at length by many specialists in the field. Until recently the only early silks we knew were those found in Egypt, chiefly in Antinoë and Akhmim, and those preserved in the treasuries of European churches—Saint Servatius, the Capella Sancta Sanctorum in Rome, the cathedral at Sens, the cathedral

<sup>1</sup> Acc. no. 37.53.1,2. Fletcher Fund. Shown this month in the Room of Recent Accessions.

<sup>2</sup> O. von Falke, *Kunstgeschichte der Seidenweberei* (Berlin, 1913), vol. 1, pp. 48–65. Technically these textiles are serge weaves or plain compound twills; see N. A. Reath and E. B. Sachs, *Persian Textiles* (New Haven, 1937), pp. 13–19.

<sup>3</sup> Falke, *op. cit.*, vol. 1, pp. 43–48.

at Aix-la-Chapelle, and others. It had been known for a long time that raw silk was imported from China for many centuries and that the Persians of the Sasanian period (226-642) held the monopoly of the silk trade between the East and the West. It was believed by some that China exported not only raw material but also woven silk fabrics, which were highly praised by the

light on the evolution of the technique and of the design of silk weaves. We have now sufficient evidence to say that China has influenced the development of the textile arts not only in the Near East but also in the West. The Chinese drawloom, introduced into Syria, Egypt, and other provinces of the Roman Empire, revolutionized methods of weaving.



FIG. 1. SILK WEAVE, SYRIAN, EARLY VII CENTURY

Western world. The discoveries of Sir Aurel Stein<sup>4</sup> at Lou Lan in Chinese Turkestan, which had been a station in the silk trade, furnish us with the first examples of Chinese silk weaves of the late Han period (that is, the first and second centuries of our era). That Chinese silks were imported by Syrians at the same time is confirmed by discoveries of silk fabrics in the necropolis of Palmyra in the Syrian desert.<sup>5</sup> These archaeological discoveries have thrown an entirely new

The Iranians of the Sasanian period not only traded in Chinese raw silk but early established their own looms and began to export silk stuffs to other countries. As Herzfeld has shown,<sup>6</sup> the great centers of Sasanian silk-weaving were in the province of Khuzistan (ancient Susiana), which bordered on Mesopotamia. At these centers, Shuster, Susa, and Gundeshapur, various types of silk fabrics were woven. In the time of Shapur I (241-272), after the conquest of

<sup>4</sup> Sir Aurel Stein, *Innermost Asia* (Oxford, 1928), vol. III, pls. XXXIV-XLIII; F. M. Andrews, *The Burlington Magazine*, vol. XXXVII (1920), p. 150.

<sup>5</sup> R. Pfister, "Nouveaux Textiles de Palmyre,"

*Etudes d'Orientalisme* (Musée Guimet) (Paris, 1937).

<sup>6</sup> E. Herzfeld, *Die Malereien von Samarra* (Berlin, 1927), p. 67.

Antioch, Aramaean weavers were brought into Khuzistan. Sasanian textiles were exported to Egypt, and many of those found in Antinoë are doubtless of Sasanian origin, as has been recognized for some time. Some of the earliest Sasanian silks from Antinoë may go back to the third century, while the latest ones are of the sixth century.<sup>7</sup>

From designs on garments represented in

interpreted as a Sasanian royal symbol. Falke refuted this attribution, assigning the two textiles, now in the collection of the Metropolitan Museum, together with a whole group of related ones, to the looms of Alexandria, on a basis of stylistic evidence and historical records dealing with Alexandrian textiles. Falke dated the group rightly in the sixth and seventh centuries,

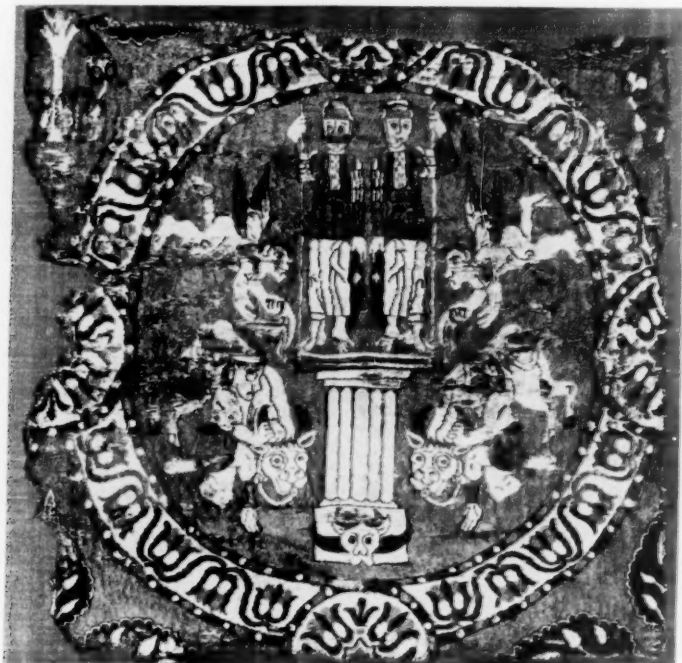


FIG. 2. SILK WEAVE, SYRIAN, EARLY VII CENTURY

the hunting reliefs of Taq-i-Bustan which date from the time of Khusrau II (590-629), a number of silk textiles with representations of animals, in European church treasuries, have been identified as Sasanian. Two silk textiles with hunting scenes, in the Berlin Museum, have been also attributed to Iranian looms of about 600. The textile with the hunting scene, illustrated in figure 1, has been regarded by some as Sasanian because of the subject matter and the arrow wounds on the lions, which were wrongly

<sup>7</sup> R. Pfister, "Les Premiers Soies sassanides," *Etudes d'Orientalisme (Musée Guimet)* (Paris, 1932).

but his arguments for an Alexandrian origin are far from convincing. Archaeological evidence does not substantiate the importance of the role he gives to Alexandria as a weaving center; and, as several authors have indicated, the style of these textiles points farther east—that is to Syria or Mesopotamia. The textile in the Sancta Sanctorum, with representations of the Annunciation and the Nativity, shows strong Syrian features.<sup>8</sup> Likewise to Syria point the figures of the huntsmen and their costumes and the mixture of Hellenistic and Sasanian motives,

<sup>8</sup> O. Wulff, *Altchristliche und byzantinische Kunst* (Berlin, 1923), p. 359.



which is found also in the silks from Akhmim. The latter group has been also attributed to Iran, although the ornament points rather to Syria or Mesopotamia. The evidence for a Syrian origin for both groups is substantiated by the Cyprus jewelry in the Morgan collection of this Museum,<sup>9</sup> which is doubtless of Syrian manufacture and is dated by coins in the sixth century. Of particular importance are the necklaces with almond-shaped pendants, some with curved ends recalling the formal plant ornament of the Akhmim silks and several of the so-called



FIG. 3. RECONSTRUCTION OF THE  
PALMETTE TREE OF FIGURE 1

Alexandrian group, as, for instance, the Sancta Sanctorum piece and the Dioscuri textile. These motives, although based on Sasanian models, show features which are more characteristic of Syrian art.

Further evidence for a Syrian origin are the composite palmette trees derived from Sasanian art, which in silks of the Akhmim group form the main ornament and in those of the so-called Alexandrian variety fill the spaces between the medallions. Such palmette trees were employed in Near Eastern art in remote antiquity, and in the Sasanian period they became again an integral part of the decoration. The palmette tree of our hunting textile (fig. 1) is derived from Sa-

<sup>9</sup> On exhibition in Gallery F 2 of the Morgan Wing; see J. Strzygowski, *Altai-Iran und Völkerwanderung* (Leipzig, 1917), pl. VIII.

sanian art but shows certain modifications due to Hellenistic traditions current in Syria. Combinations of Sasanian and Hellenistic elements were frequently used during the seventh century in Syria and Palestine, as for instance in the colorful mosaics of the Dome of the Rock in Jerusalem, dated 691/92.<sup>10</sup> These mosaics are most probably the work of Christian artists of Syria and are based, in technique and to a great extent in style, on pre-Islamic traditions. The best exemplification of Hellenistic and Sasanian elements used side by side is found in the numerous varieties of composite palmette trees decorating the interior of the Dome of the Rock. As in the textiles the palmette trees are treated in a purely decorative fashion, but some of the motives of which they are composed have a seminaturalistic appearance. Many parallels are found to the large palmette leaves of the tree of our hunting textile (fig. 3). Cornucopias and conventionalized garlands overlaid with plants or fruits are among the other motives found in the mosaics as well as in the textiles. Common to both is a polychrome effect, many of their motives being decorated with chevrons in various colors.

The analogies between Syrian art and the group of polychrome silk textiles represented by our two silk weaves speak strongly against their attribution to Alexandrian looms and for a Syrian origin. The importance of Syria in the history of weaving is becoming clearer every day, and textiles which came to light in the excavations at Dura and Palmyra<sup>11</sup> now enable us to give Syria a more important place in the evolution of the art of weaving. We may say more confidently that our two silk weaves and others of the so-called Alexandrian group were woven in Syria in the seventh century, though the center in which they were produced is still unknown to us.

M. S. DIMAND.

<sup>10</sup> M. van Berchem, "The Mosaics of the Dome of the Rock at Jerusalem and of the Great Mosque at Damascus," in K. A. C. Creswell, *Early Muslim Architecture* (London, 1929), pp. 150-227.

<sup>11</sup> R. Pfister, "Les Débuts du vêtement copte," *Etudes d'Orientalisme (Musée Guimet)* (Paris, 1932), "Textiles de Palmyre," *ibid.* (Paris, 1934), and "Nouveaux Textiles de Palmyre," *ibid.* (Paris, 1937).

TWO RECENT ACCESSIONS  
FOR THE AMERICAN WING

Among the recent purchases of the Museum is a rare English pewter candlestick,<sup>1</sup> now shown in the Room of Recent Accessions and to be a part of the furnishing of the seventeenth-century parlor from the Hart house, which will be opened on December 28.

Nearly three centuries have elapsed since our candlestick was made. The form is unassuming, clean, and forthright and prophesies the streamline and functionalism of modern design. The broad trumpet base provides a firm foundation for the cylindrical shaft, which has a wide shield fixed just below the middle and three slightly raised bands of unequal width close to the top as the only concession to ornament. On the underside of the shield is the monogram R M and a martlet enclosed in a circle, the touch mark of Robert Marten, a pewterer active in London from 1655 until his death in 1674. Marten was an important member of his guild and held the offices of Steward in 1655 and Renter Warden in 1666 and finally the Mastership of the Worshipful Company of Pewterers in 1674.<sup>2</sup>

Quantities of English pewter were sent to the colonies in the seventeenth century. Invoices of pewter from London to Boston before 1700 and inventories of the estates of deceased colonists of substance reveal the variety and plentitude of pewter vessels in use from 1645 onward. There is no known American example dating prior to the eighteenth century. As has already been suggested,<sup>3</sup> the competition of imports and the prohibitive cost of the bronze molds for casting probably limited the early American pewterer to the repair of imported pieces—pewter being soft and easily damaged.

Another recent acquisition is a boy's colonial costume,<sup>4</sup> composed of a skirted coat and matching waistcoat, which came to the Museum from Portsmouth, New Hampshire. It is seldom that children's

costumes of the pre-Revolutionary period are seen today, owing perhaps to their not having been fine enough to keep as much as to the strenuous use given them by their youthful owners.

The fabric is sage-green mohair,<sup>5</sup> a favorite cloth of the period because of the fine, close texture of the weave, which made it durable and warm. Both the coat and waistcoat are lavishly trimmed with gold galloon and gold and silver cord. The seams and



PEWTER CANDLESTICK  
ENGLISH, XVII CENTURY

buttonholes are outlined with the cord, and flower-embossed metal buttons backed with wood are used as fasteners on both garments and as ornaments on the deep cuffs of the coat. The lining is a glazed linen of the same color.

Many of the gentlemen who sat for portraits to Blackburn and Copley wore costumes of a cut and trimming similar to this one, although only a few flaunted our youthful dandy's quantity of galloon. We should like to know who he was: a Moffat or perchance a Warner, or one of Governor John Wentworth's thirteen children?

JOSEPH DOWNS.

<sup>1</sup> Acc. no. 37.102. H. 8½ in. Rogers Fund.

<sup>2</sup> H. H. Cotterell, *Old Pewter, Its Makers and Marks* (London, 1920), no. 3002.

<sup>3</sup> G. F. Dow, in *Old-Time New England*, vol. xiv (1923), pp. 29-32.

<sup>4</sup> Acc. no. 37.83 A,B. Rogers Fund. On exhibition in Gallery M 13.

<sup>5</sup> Proved by microscopic examination to contain Angora goat's hair.

## LEAVES FROM THREE EARLY KORANS

The Museum is showing this month, in the Room of Recent Accessions, parts of three Korans in Kūfic script, one from Egypt or Mesopotamia, one from Egypt, and one from Persia, each in its own way an interesting example of the skill of the Near Eastern calligrapher and illuminator.

The earliest is a leaf<sup>1</sup> from an ʿAbbāsīd

the chapter begins but at the foot of the preceding page. This position for the heading is not unusual. It may be due to a feeling that the decoration, being heavier, should go below the writing rather than above it; but more probably the calligrapher preferred to begin a new chapter at the top of a page, thus relegating the title to the space left on the page before. The decoration of a Koran was always considered subordinate to the writing, which was done



LEAF FROM A KORAN, EGYPTIAN OR MESOPOTAMIAN, VIII OR IX CENTURY

Koran of the eighth or ninth century from Egypt or Mesopotamia. Its particular interest lies in a beautiful chapter heading, a panel painted in gold ink and outlined in brown (see illustration). Red and dull green are used as a ground for the decoration in the compartments around the Arabic words of the title, which is that of the third chapter, "The Family of 'Imrān." The ornament consists of scrolls bearing half-palmettes and curved pointed leaves flanking a pomegranatelike motive reminiscent of Sasanian design. From the panel extends a marginal decoration (*ansa*) in the form of a stylized tree or vine. The ornamental heading is not at the top of the page on which

first; and usually the calligrapher and the illuminator were different men.

Also of the ʿAbbāsīd period is the section<sup>2</sup> of a ninth-century Egyptian Koran presented by Philip Hofer. Its hundred leaves comprise most of the important second chapter, called "The Cow"—important because it states the fundamental principles of the faith of Islam. The leaves are small and of parchment, a material customary at this time and earlier. There are four ornamental pages, two at the beginning and two at the end, which show the geometric designs characteristic of Arabic art of the period. Plain gold interlacing bands enclose trellis and geometric motives, scrolls, and foliate

<sup>1</sup> Acc. no. 37.99.2. Rogers Fund.

<sup>2</sup> Acc. no. 37.142.

forms, drawn in fine lines of sepia brown and embellished with gold and with dots of red, green, blue, and ocher. The decorations extending into the margins are in the form of stylized trees. The two initial pages have, in addition, borders of palmette scrolls in gold. The manuscript is written in dark brown ink, with diacritical points in brown and with red dots as vowel marks. A rosette in gold and color marks the end of every ten verses. This is called the *ʿashirā* (tenth).

The two leaves from a Persian Koran of the eleventh century are the gift of H. Kevorkian.<sup>3</sup> This style of Kūfic script, characteristic of Persia during the eleventh and twelfth centuries and possibly even earlier, is different from that of the ʿAbbāsid type known from Egyptian and Mesopotamian manuscripts. The letters are much closer together and more angular, and certain strokes are much elongated. There is a gold rosette at the end of every verse. It is encircled by red, black, or blue dots and has in the center a letter on a red or blue ground. The whole side margin of one page is decorated with a rectangular panel divided by blue lines into five squares. In each square is an Arabic word in gold outlined in black against the background of a floral or a diaper design drawn in fine lines of red or sepia ink. Two of these designs are typical Saljūk scrolls, seen in other contemporary Korans. The inscription in the panel indicates that the verse on this page is the one-hundred-and-fiftieth minus the one-hundred-and-third verse—that is, the forty-seventh of the chapter. On the margin of another page

is a vase-shaped ornament which marks the end of a group of five verses. It is in gold framed by a black line, the design brought out by washes of red and green.

H. E. McALLISTER.

## RUGS FOR THE MODERN HOME

### SPECIAL GALLERY TALKS

In connection with the current international exhibition of Rugs and Carpets, and in response to frequent questions concerning the pieces shown, their design, texture, and so forth, a number of special talks will be given by Grace Cornell of the Museum staff in Gallery D 6, on the second floor, at 11 a.m. and at 3 p.m. on the following dates: November 17, Wednesday; November 18, Thursday; November 24, Wednesday; November 27, Saturday; December 1, Wednesday; and December 2, Thursday. The general theme will be Rugs for the Modern Home. The instructor will not only discuss the design and color of the examples shown but will also consider their availability and use as important elements in home furnishings.

It will be remembered that this exhibition, which is to continue through December 5, contains recent representative work of living designers and craftsmen and the products of manufacturers from thirteen countries, including the United States. It is the fifteenth in the Museum's series of exhibitions of Contemporary Industrial Art and the first of these in which other than American work has been included.

RICHARD F. BACH.

<sup>3</sup> Acc. nos. 37.111.1, 2.

## NOTES

**A CHANGE IN THE LECTURE PROGRAM.** On Sunday, November 28, at four o'clock, C. Otto v. Kienbusch will speak on The Oriental Armor and Arms of the George C. Stone Collection, discussing some of the more important objects in this recent bequest. Mr. Kienbusch has kindly consented to take the place of John W. Higgins, the speaker announced for this date, who is unable to keep his engagement.

**MEMBERSHIP.** At the meeting of the Board of Trustees held October 18, 1937, the Fellowship in Perpetuity of the late George I. Seney, Jr., was transferred to his daughter, Mrs. Phoebe Seney Park, and the following persons, duly qualified, were elected: **FELLOW IN PERPETUITY,** Mrs. John Humphrey Grenville Gilbert, in recognition of her gift; **SUSTAINING MEMBERS,** Mrs. Courtney C. Brown, Mrs. Russell Colgate, Mansfield Ferry, Sidney Coe Howard, Maxwell D. Howell, Mrs. Graham Lusk, and Dr. James F. McKernon; **ANNUAL MEMBERS,** sixty persons.

**CHANGES IN THE GALLERIES.** As was mentioned in the last *Annual Report* of the Museum, it is planned that the central hall of Wing A will be rebuilt as an armor hall, and additional galleries for prints and drawings will be constructed on the second floor. This plan has necessitated the removal from exhibition of most of the architectural casts, which for many years have been installed on the main floor of Wing A. Room has been made for some of the Greek and Roman pieces in the adjoining cast galleries in Wing B, the model of the cathedral of Notre Dame has been put in Wing C, and some of the Gothic casts are going to the new Cloisters for eventual exhibition there. Galleries A 22 and A 23, the two balconies overlooking the Hall of Casts, have long held the major part of the Museum's collections of

European metalwork, including silver, Sheffield plate, pewter, and iron. Modern American and European medals have also been shown there. All this material it has been necessary to put in storage, where it will remain for an indeterminate period, until other galleries become available for its display.

W. M. L., JR.

**A GIFT TO THE LIBRARY.** Through the generosity of Edward Epstean the Library has acquired a sumptuous reproduction of *Das schwarze Gebetbuch des Herzogs Galeazzo Maria Sforza*, one of the many precious manuscripts belonging to the National Library of Vienna and an outstanding example of "black miniature" among the small number now in existence. The miniatures are painted on black parchment and are attributed to the Maître d'Antoine de Bourgogne, a Flemish artist who worked in Bruges in the fifteenth century.

The reproduction was published in Vienna in 1930 by the Austrian State Printing House and is a fine example of the work of that press. There is a volume of text, edited by O. Smital, as well as a large folio volume of facsimiles with sixty-one plates in color.

H. J. B.

**CHRISTMAS CARDS AND GIFTS.** Nineteen cards, a Calendar for 1938, and other Christmas remembrances are being shown at the Information Desk. They are described in an illustrated circular which will be sent without charge to anyone who wishes to order by mail.

The cards vary in form and include subjects religious and secular and reproductions in color or monochrome, some with and some without printed messages of greeting. Five colored cards, mounted in folders of harmonizing shades, are particularly attractive. Their subjects are the Nativity by Fra Angelico; the Flight into Egypt by



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William Blake; the Visitation, a German fourteenth-century group of polychromed wood; a French sixteenth-century glazed earthenware statuette of a nurse and child; and an Egyptian ivory statuette of a gazelle. The photographic cards are also mounted on colored mats and include an Epiphany of the school of Giotto; Deer in Moonlight, a Japanese painting; a French thirteenth-century statuette of the Virgin and Child; an angel from a Limoges enamel plaque; and a Nativity from a fifteenth-century stained-glass panel.

Three charming nineteenth-century woodcuts of children and angels, two of them by Ludwig Richter, are among the cards in monochrome. In this group are also reproductions of the Nativity, an engraving by Martin Schongauer; the Annunciation, an engraving by the Master E S; the Adoration of the Shepherds, a woodcut by Jacob Cornelisz.; a sculptured Nativity from a fifteenth-century French capital; and two landscapes by Hiroshige.

The Museum's Calendar appears this year in an entirely new format, with a Persian miniature in color as its cover and a calendar sheet for each month in the year.

Among the gifts at the Information Desk are the Museum's colorprints: twenty large reproductions of paintings, forty-eight smaller prints of paintings, textiles, and ceramics—which may be bought singly or in portfolios of six—and several reproductions of Egyptian wall paintings. Monochrome reproductions of prints and paintings, casts of small objects in the collections, and handbooks and other books published by the Museum combine to make an attractive display of holiday offerings.

**IN THE PRINT GALLERIES.** An exhibition of the principal accessions in the Department of Prints during the years from 1933 to 1937 was opened in Galleries K 37 to 40 on November 13. In the nature of things this exhibition cannot be homogeneous, but it contains interesting specimens of many kinds of work and a good many beautiful things which, happening to be very rare, are more famous than familiar.

Among the primitive German engravings special reference may be made to the Saint

Sebastian by the Master of the Playing Cards and to The Lovers, an undescribed print attributed to the Master b x g. There are also four engravings by the Master E S and eleven by Schongauer, including his great Christ Carrying the Cross (L. 9). The Master I. A. M. of Zwolle is represented by his Saint George and the Dragon.

Among the sixteenth-century prints are a number by various Dutch artists, particularly Lucas of Leyden, who is represented by several engravings, notably the large Adoration of the Kings, and by some of his woodcuts of the Sibyls. There are also two of the large and handsome prints by the Italians and Italianate Frenchmen who formed the so-called school of Fontainebleau. A little group of extremely rare prints by Léonard Limousin, Geoffroy Dumoustier, Jean Cousin the Elder, and others represents an aspect of French printmaking that is as historically important as it is little known.

French printmaking in a more familiar aspect is charmingly exemplified by a series of early impressions from the Monument of Costume, lately in the Blumenthal collection, and by a number of color prints by the better-known engravers of the eighteenth century, acquired at the sale of the Bishop collection. A very different side of eighteenth-century life and thought is shown in the etchings of Piranesi, which include a number from the Prison series in their first states. Goya's The Giant, of the early nineteenth century, strikes still another note.

During this five-year period important additions have been made to the ornament collection in the Print Room, a few of which, by Flindt, Zan, and Solis, as well as the lace books of Bretschneider and Danieli, are included in the present exhibition.

The floor cases in the galleries contain a selection of the illustrated books acquired during the period. Among the most interesting of these are an undated copy of the Ulm-Augsburg Aesop, the Basel *Spiegel* of 1476, a Lyons Horae of 1499, and the Dutch Alardus of 1523.

It is expected that some of the more important Italian prints acquired during this period will be shown in Gallery D 6 in December.

W. M. I., JR.

THE TEXTS IN THE MAŠTABEH OF SE'N-WOSRET-ṬANKH.<sup>1</sup> The Pyramid Texts constitute the earliest group of Egyptian funerary and religious literature now known. Their importance to our knowledge of the most ancient Egyptian religion, magic, funerary beliefs, and, to some extent, history can scarcely be exaggerated. The texts not only occur in the pyramids of the kings of the late Old Kingdom at Sakkāreh but are found on coffins and in tomb chambers of the Middle and New Kingdoms as late as

themselves, a brief description of them, and a set of concordance tables intended to facilitate their study in relation to other versions of the Pyramid Texts.

MODERN ITALIAN GLASS. The Museum has recently purchased out of the Edward C. Moore, Jr., Gift Fund seven examples of contemporary Italian glass, made by the Venezia-Murano Company.<sup>1</sup> Two pieces in this group are figures, one a realistic presentation of a lively, squirming fish; the other



THE LION OF SAINT MARK  
VENETIAN, CONTEMPORARY

the fifth century B.C. Of these "later" versions of the Pyramid Texts the most complete and, incidentally, one of the earliest, is that preserved in the maštabeh of Se'n-Wosret-ṭankh, Chief Priest of Ptah in the reign of King Se'n-Wosret I of the XII Dynasty. The maštabeh was discovered at Lisht by the Museum's Egyptian Expedition in December, 1932,<sup>2</sup> and will be published as a whole at some future date. The folio volume now issued is devoted solely to the publication of the texts in the burial chamber of the maštabeh. It contains complete facsimile reproductions of the texts

a whimsical version of the Lion of Saint Mark, symbol of Venice. The lion wears an ingenuous expression in a most self-conscious way, as though perhaps he recalled some august progenitor.

If the figures are modern in spirit, so too are the other five pieces, a large vase of triangular shape, two bottles and a covered box from a toilet set, and a low bowl. The glass of the Venetian Renaissance was, most characteristically, delicate, light, and insubstantial, pre-eminently the art of the glass blower. These pieces from the modern Murano factory are conceptions of a very different sort. In making them the glassworker has tried to develop new techniques and to achieve fresh and arresting effects. While his material was hot and viscous, he

<sup>1</sup> *The Texts in the Mastabeh of Se'n-Wosret-ṭankh at Lisht* (Publications of The Metropolitan Museum of Art Egyptian Expedition, vol. xii), by William C. Hayes. New York, 1937. folio. x + 30 pp., 12 pl. Bound in boards. Price \$6.00.

<sup>2</sup> See *Bulletin*, vol. xxviii (1933), Nov., section II, pp. 9-38.

<sup>1</sup> Acc. nos. 37.67.1-7. Shown this month in the Room of Recent Accessions.

has stained it with gradations of color, infused it with countless air bubbles, plunged it into heavy molds, sharpened its contour lines with tools. The new pieces are forcible expressions of this modern interest in glass as a molten mass rather than a bubble to be swayed and shaped at the end of a blowpipe. C. L. A.

**ENGLISH DELFTWARE.** In the Room of Recent Accessions this month there appear three interesting examples of English delftware.<sup>1</sup> One of these is a hand warmer in the form of a book, decorated in blue and yellow, which carries along one edge the homely felicitation, *THE GIFT IS SMALL, GOOD WILL IS ALL*. The piece is probably the work of a Bristol potter, whose neat craftsmanship and nice sense of design it clearly reflects.

The other two pieces are large delftware dishes belonging to that distinctive group conveniently if somewhat pretentiously described as "blue dash chargers." Edward A. Downman, who made a special study of the type,<sup>2</sup> gave them this designation because they were bordered by a series of short slanting blue lines and because they were made for display pieces. The characteristic form followed a shallow curve. The foot rim was flanged so that a cord or wire could be fastened securely around it and the dish suspended. The inside was given an opaque coating of white tin enamel, on which the design was painted in colors; for the sake of economy the outside was usually not enameled but was simply washed over with a transparent lead glaze. Intended to ornament sideboards or dressers in homes of the less pretentious sort, these dishes enjoyed great popularity during much of the seventeenth century and well on into the eighteenth. By their subjects they appealed to the piety or to the patriotism of their owners; by their gay decoration they satisfied a craving for bright and cheerful color.

The Museum has for several years owned an example illustrating the familiar theme of Adam, Eve, and the Serpent. The two dishes just purchased represent another kind of subject and belong to a large group

which celebrated kings or popular heroes of the day. One dish (diam. 12½ in.) shows the spirited equestrian figure of a king. His ermine-trimmed robe is yellow, his wig and boots and the mane and tail of his horse are aubergine, and other details of the scene are painted in blue, green, and orange. Such figures on English delftware were probably inspired by contemporary prints<sup>3</sup>; with slight adjustment the same figure could sometimes be adapted to represent now a king, now the Duke of Marlborough, now some other favorite. In many instances



BRISTOL DISH WITH FIGURE OF  
QUEEN ANNE

initials were added to make identification sure; these are lacking in our first dish and we are consequently left in some doubt. We presume that the figure represents William III—or possibly Charles II. A similar uncertainty exists in regard to the place of manufacture. While these "blue dash chargers" were made in quantity at Lambeth in the vicinity of London and also at Bristol and its suburb Brislington, authorities frequently hesitate to assign a given example to a definite place of origin.

<sup>3</sup> "No doubt the designs were copied from broadsheets or engraved book-illustrations, and it was a happy discovery of Father Downman's . . . that the pictures of King Charles I and his family and the equestrian portrait were taken from prints of which there are specimens in the British Museum." W. B. Honey, *English Pottery and Porcelain* (London, 1933), p. 41.

<sup>1</sup> Acc. nos. 37.123.1-3. Rogers Fund.

<sup>2</sup> *Blue Dash Chargers and Other Early English Tin Enamel Circular Dishes* (London, 1919).

The second portrait dish (diam. 11 5/8 in.), which was probably made at Bristol or Brislington in the early eighteenth century, is unusual in that it shows a seated figure. By virtue of the initials A R (Anna Regina), this can with happy assurance be recognized as Queen Anne. Nowadays through photographs and rotogravure sheets we are made familiar with the exact lineaments of reigning favorites, be they kings, presidents, or dictators. In the seventeenth and early eighteenth centuries the most accurate portraits were paintings or engravings, which at best left a margin of doubt concerning the features of the sitters. When the "likeness" was transferred to a pottery dish, where the absorbent surface of the unfired tin enamel necessitated swift execution and made any revision impossible, it became a stylized and symbolic picture, which, though crude, still managed to convey an impression of royal dignity. C. L. A.

AN AMERICAN PAINTED PANEL. Mural painting long flourished in the American colonies and continued with vigor through the early years of the republic. Although a considerable number of decorated walls are extant, chiefly from the first part of the nineteenth century, this lively and agreeable expression of early native art is generally little known. New England is richest in the survivals of this colorful and vanishing wall decoration, much of which is a combination of stenciling and painting. Antedating the Revolution, among other examples, are the recently uncovered frescoes in the Chinese taste on the walls of the Vernon house at Newport, the monumental subjects on the stair walls of the Warner house at Portsmouth, New Hampshire, and the oil-painted paneling in the room from Marmion, Virginia, now in The American Wing. Occasionally in the eighteenth century the prints after Claude Lorrain and his school were drawn upon for subject matter, but more frequently the painter chose as his themes the homely animals, familiar buildings, and native flora near at hand.

The overmantel panel<sup>1</sup> which was recently placed on exhibition in Gallery M 23A is an example of this vogue. It is painted in low values of red, brown, and green, accented by black and white. The subject represents a forest scene in which a bear, a lion, and a deer range in close proximity to one another at the edge of a sparse wood; from a tree a white owl, a squirrel, and a thrush keep watch over them. At the extreme right a diminutive huntsman in knee breeches, dismounted from his white horse, aims his flintlock rifle into this Garden of Eden toward which his dog is leading.<sup>2</sup> There is a calm disregard for reality here, in both scale and accuracy of detail, but the spirit of the work is surprisingly modern in the imaginative interpretation of nature and the freedom of rendering.

The panel was painted for a house in Brooklyn, Connecticut, and appears to be by the same hand as that which completed several other landscapes with animals as overmantel panels in Brooklyn and the vicinity in the first years of the nineteenth century.<sup>3</sup> J. D.

<sup>1</sup> Acc. no. 37.84. Lee Fund. Oil on wood. H. 1 ft. 6 in., w. 5 ft. 10 in.

<sup>2</sup> Illustrated by Edward B. Allen, *Early American Wall Paintings* (New Haven, 1926), fig. 14.

<sup>3</sup> *Ibid.*

LIST OF ACCESSIONS AND LOANS. The accessions and loans for the period August 1 to October 1, 1937, are shown in the following list:

#### GREEK AND ROMAN

Glass, *Loan of Ray Winfield Smith* (1).

#### FAR EASTERN

Ceramics, Chinese, *Purchase* (1).

#### RENAISSANCE AND MODERN

Ceramics, English, *Purchases* (3).

Metalwork, Dutch, *Purchase* (1).

#### THE AMERICAN WING

Woodwork and Furniture, *Loan of Mitchel Tardash* (2); *Purchase* (1).

# MUSEUM EVENTS<sup>1</sup>

NOVEMBER 20 TO DECEMBER 19, 1937

LECTURES AND TALKS FOR MEMBERS			
<i>Date</i>	<i>Hour</i>		<i>Meeting Place</i>
NOVEMBER			
22	11 a.m.	*A Persian Metropolis: Ctesiphon. Miss Duncan	Main Hall
	2 p.m.	*Tables and Sideboards. Miss Bradish	Main Hall
	3 p.m.	*Color: Wallpapers and Floor Coverings. 4. Miss Cornell	Classroom K
29	11 a.m.	*Arts of the Near East: the Muhammadan Conquest. Miss Duncan	Main Hall
	2 p.m.	*XII Century French Capitals and Cloisters. Miss Freeman	Classroom D
	3 p.m.	*Color: Decorative Fabrics, 1. Miss Cornell	Classroom K
DECEMBER			
3	11 a.m.	*Design: Walls and Floors. Miss Cornell	Classroom K
	12 m.	*Composition in Dutch Genre Painting. Miss Abbot	Main Hall
6	11 a.m.	*Painting in Persia. Miss Duncan	Main Hall
	2 p.m.	*Vézelay and Other Portals of Burgundy. Miss Freeman	Classroom D
	3 p.m.	*Color: Decorative Fabrics, 2. Miss Cornell	Classroom K
10	11 a.m.	*Design: Clay and Wood. Miss Cornell	Classroom K
	12 m.	*Study of Color in the Dutch Masters. Miss Abbot	Main Hall
13	11 a.m.	*Rugmaking in Persia. Miss Duncan	Main Hall
	2 p.m.	*XII Century Portals in the South of France. Miss Freeman	Classroom D
	3 p.m.	*Color: Decorative Fabrics, 3. Miss Cornell	Classroom K
17	11 a.m.	*Pictures in Decoration. Miss Cornell	Classroom K
	12 m.	*Dutch Painting: Landscape and Peasant Scenes. Miss Abbot	Main Hall
FOR THE PUBLIC			
NOVEMBER			
20	11 a.m.	*Giorgione and the Lesser Followers of Bellini. Miss Abbot	Lecture Hall
	11 a.m.	*Rococo Furniture in Italy. Miss Bradish	Main Hall
	2 p.m.	*A New Patronage Creates a New Art in XVII Century Holland. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Antonio Rossellino (for Lip Readers). Jane B. Walker	Classroom B
	4 p.m.	The Art and Culture of China in the Shang Dynasty. William C. White	Lecture Hall
21	2 p.m.	Minoan Art (Tour of Collections). Mr. Shaw	Main Hall
	2:30 p.m.	*A New Patronage Creates a New Art in XVII Century Holland. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Design: Contemporary Decorative Arts. Miss Cornell	Classroom K
	3:15 p.m.	Archaic Greek Art (Tour of Collections) Mr. Shaw	Main Hall

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Hall.

\* Lectures marked with asterisks, though complete in themselves, are parts of continuous courses. Those interested in the courses are requested to consult the *Lecture Program* obtainable at the Information Desk.



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<i>Date</i>	<i>Hour</i>		<i>Meeting Place</i>
NOVEMBER			
21	4 p.m.	The Early American Craftsman's Debt to White Pine (Gillender Lecture). Walter Prichard Eaton	Lecture Hall
23	11 a.m.	*Design in Wallpaper. Miss Cornell	Classroom K
	12 m.	The Mediaeval Collection (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in French China. Miss Cornell	Classroom K
	4 p.m.	*Egypt: Hat-shepsût and Her Family. Mr. Taggart	Main Hall
24	11 a.m.	*Romanticism in XIX Century America. Mr. Busselle	Main Hall
	2 p.m.	The Collection of Paintings (General Tour)	Main Hall
27	11 a.m.	*English Furniture: Queen Anne and Chippendale. Miss Bradish	Main Hall
	2 p.m.	*Interior Decoration for the XVIII Century French Aristocracy. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Holbein: Portraits and Compositions. Paul Ganz	Lecture Hall
28	2 p.m.	Greek Sculpture (Tour of Collections). Mr. Shaw	Main Hall
	2:30 p.m.	*Interior Decoration for the XVIII Century French Aristocracy. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Modern Types of Small Houses (Gillender Lecture). Walter Gropius	Classroom K
	3:15 p.m.	Greek Arts of the V and IV Centuries (Tour of Collections). Mr. Shaw	Main Hall
	4 p.m.	The Oriental Armor and Arms of the George C. Stone Collection. C. Otto v. Kienbusch	Lecture Hall
30	11 a.m.	*Design: Italian Decorative Arts, 1. Miss Cornell	Classroom K
	12 m.	European Decorative Arts (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in Painting, 1. Miss Cornell	Classroom K
	4 p.m.	*Egypt: Amen-hotep III and the Golden Age. Mr. Taggart	Main Hall
DECEMBER			
1	11 a.m.	*XIX Century American Landscape Painting. Mr. Busselle	Main Hall
	2 p.m.	The American Wing (General Tour)	Main Hall
	4 p.m.	*Mediaeval Minstrels and Romance. Miss Freeman	Main Hall
2	11 a.m.	*Prints: Purposes and Processes. Mrs. Fansler	Main Hall
	12 m.	English Furniture: Queen Anne and Chippendale. Miss Bradish	Main Hall
	2 p.m.	Near Eastern Art (General Tour)	Main Hall
4	11 a.m.	*Palma Vecchio, Sebastiano del Piombo, and the Youthful Titian. Miss Abbot	Lecture Hall
	11 a.m.	*English Furniture: Robert Adam and His Contemporaries. Miss Bradish	Main Hall
	2 p.m.	*Painters without Patrons. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Ancient Egyptian Archery. Mrs. Grant Williams	Lecture Hall
5	2 p.m.	Roman Decorative Arts (Tour of Collections). Mr. Shaw	Main Hall
	2:30 p.m.	*Painters without Patrons. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Design in Wall Coverings. Miss Cornell	Classroom K
	3:15 p.m.	Roman Portraiture (Tour of Collections). Mr. Shaw	Main Hall
	4 p.m.	Manet after Fifty Years. A. Philip McMahon	Lecture Hall
7	11 a.m.	*Design: Italian Decorative Arts, 2. Miss Cornell	Classroom K
	12 m.	Modern Sculpture (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in Painting, 2. Miss Cornell	Classroom K
	4 p.m.	*Egypt: Religious Complexity. Mr. Taggart	Main Hall
8	11 a.m.	*American Genre Painters: Bingham, Mount, and Homer. Mr. Busselle	Main Hall
	2 p.m.	The Collection of Greek Art (General Tour)	Main Hall
	4 p.m.	*The Mediaeval Castle: Hunting and Hawking. Miss Freeman	Main Hall
9	11 a.m.	*Mantegna's Engravings. Mrs. Fansler	Main Hall

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<i>Date</i>	<i>Hour</i>		<i>Meeting Place</i>
DECEMBER			
9	12 m.	English Furniture: Robert Adam and His Contemporaries. Miss Bradish	Main Hall
	2 p.m.	The Mediaeval Collection (General Tour)	Main Hall
11	11 a.m.	*Venetian Palaces and Tombs of the XV Century. Miss Abbot	Lecture Hall
	11 a.m.	*French Furniture: Louis XVI. Miss Bradish	Main Hall
	2 p.m.	*The Function of the Artist Today. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Hellenistic Sculpture. George Elderkin	Lecture Hall
12	2 p.m.	The Arts of China (Tour of Collections). Miss Duncan	Main Hall
	2:30 p.m.	*The Function of the Artist Today. Mrs. Fansler	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Modern Wall Treatments (Gillender Lecture). Eugene Schoen	Classroom K
	3:15 p.m.	The Arts of Japan (Tour of Collections). Miss Duncan	Main Hall
	4 p.m.	Rembrandt as a Bible Illustrator. A. Hyatt Mayor	Lecture Hall
14	11 a.m.	*Design: French Decorative Arts, 1. Miss Cornell	Classroom K
	12 m.	The Collection of Paintings (General Tour)	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Color in Painting, 3. Miss Cornell	Classroom K
	4 p.m.	*Egypt: Akh-en-Aten and the Heresy. Mr. Taggart	Main Hall
15	11 a.m.	*Thomas Eakins: a Scientific Painter. Mr. Busselle	Main Hall
	2 p.m.	European Decorative Arts (General Tour)	Main Hall
	4 p.m.	*Mediaeval Music, Feasting, and Dancing. Miss Freeman	Main Hall
16	11 a.m.	*Dürer's Engravings, Etchings, and Woodcuts. Mrs. Fansler	Main Hall
	12 m.	French Furniture: Louis XVI. Miss Bradish	Main Hall
	2 p.m.	The American Wing (General Tour)	Main Hall
18	11 a.m.	*Venetian Architecture: the Early Renaissance and Sansovino. Miss Abbot	Lecture Hall
	11 a.m.	*Pioneer Furniture Types in America. Miss Bradish	Main Hall
	2 p.m.	Renaissance Tapestries. Miss Bradish	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Portrait and Background. Martin Weinberger	Lecture Hall
19	2 p.m.	The Arts of Persia (Tour of Collections). Miss Duncan	Main Hall
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	*Design in Textiles. Miss Cornell	Classroom K
	3:15 p.m.	The Arts of India (Tour of Collections). Miss Duncan	Main Hall
	4 p.m.	Differences between American and European Furniture (Gillender Lecture). Joseph Downs	Lecture Hall

## EXHIBITIONS

IN THE MUSEUM		
Through December 5	Rugs and Carpets, an International Exhibition of Contemporary Industrial Art	Gallery D 6
Through December 12	Recent Accessions from the Museum's Excavations at Nishāpūr	Gallery E 15
Continued	Prints: Accessions of 1933-1937	Galleries K 37-40
Beginning December 19	The Christmas Story in Art	Gallery E 15
CIRCULATING		
Through January 19	Ancient Greece and Rome	George Washington High School
Beginning November 24	Ancient Egypt	Walton High School

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

## LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door, Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING, The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

## OFFICERS AND TRUSTEES

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MYRON C. TAYLOR	First Vice-President
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## THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Associate Curator	THEODORE Y. HOBBY
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
	JOHN G. PHILLIPS, JR.
	FRANCES LITTLE
	JOSEPH DOWNS
American Wing, Curator	HARRY B. WEILE
Paintings, Curator	WILLIAM M. IVINS, JR.
Prints, Curator	STEPHEN V. GRANCAY
Arms and Armor, Curator	THEODORE Y. HOBBY
Altman Collection, Keeper	HUGER ELLIOTT
Educational Work, Director	RICHARD F. BACH
Industrial Relations, Director	WILLIAM CLIFFORD
Librarian	WILFRED E. HOWE
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Assistant Treasurer	G. AUDER GREENWAY
Assistant Secretary	BRADFORD BOARDMAN
Executive Assistant	HENRY F. DAVIDSON
Registrar	CONRAD HEWITT
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## MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

## ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

## HOURS OF OPENING

GALLERIES:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA: Weekdays and holidays, except Christmas, 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

## INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

## LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

## INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

## TELEPHONE

The Museum number is Rhineland 4-7690.